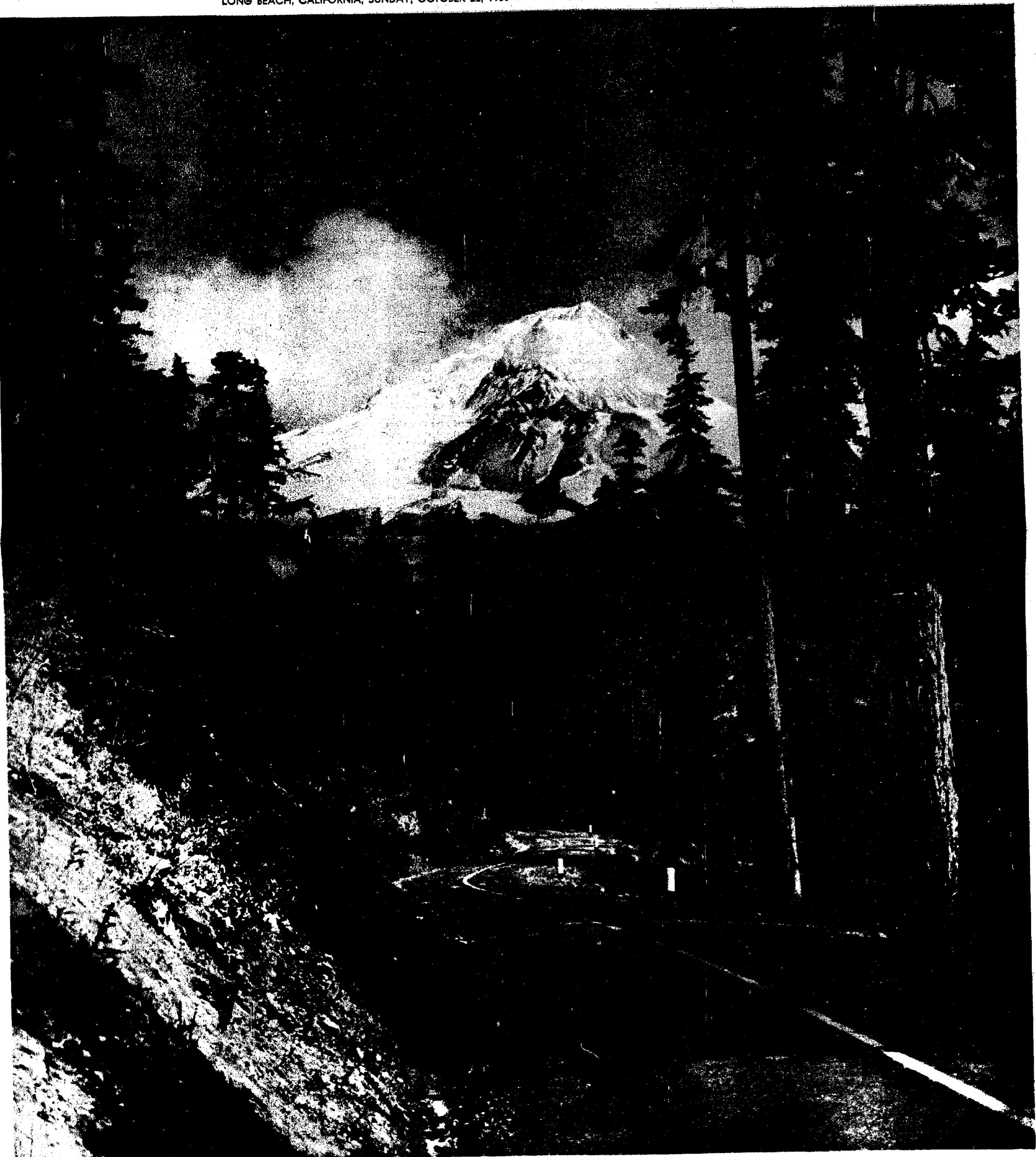


Press-Telegram  
*Southland*

LONG BEACH, CALIFORNIA, SUNDAY, OCTOBER 22, 1950

MAGAZINE  
Section



**TOWER OF GRANDEUR**

Oregon State Highway Commission Photo  
Mighty Mt. Hood towers in white grandeur above the enchanting forest glades through which winds the Mt. Hood highway as it encircles this peak near Portland, Ore. See Page Three.

# Road of the Overland Mail

By Harry R. Peterson

**I**N TEMESCAL CANYON, a few yards from the Elsinore road, is a ruined wall, propped up with beams, surrounded by the orange trees of the Weisel Ranch. Once it was a busy stage station.

The crumbling adobe probably will not survive many more winters. With it will pass the nearest trace of the longest and most colorful stage line the country has ever known—the Butterfield Overland Stage.

Indian trouble had made the northern route unsafe, and early in 1857 John Butterfield was awarded the mail contract for a southern stage route to California from Memphis and St. Louis; converging at Fort Smith, Ark., and thence to El Paso, Tucson, Fort Yuma, Los Angeles and San Francisco. The first stage clattered into Los Angeles on Oct. 7, 1858, with a single passenger, W. L. Ormsby, a New York Herald reporter, who afterward wrote an account of his arduous trip.

A 2550-mile trip by Butterfield Stage was an experience never to be forgotten. Holdups and Indian raids were by no means the only hardships of the journey. The crowding, jolting, night driving and the heat of the desert in summer combined to make the southern

Butterfield Trail an ordeal almost as difficult as the sea voyage to the gold fields by way of Panama or the Horn. Yet thousands of the Argonauts came this way. Warner's Pass made the southern route possible. It was a cut in the arid hills, discovered by Pedro Fages in 1782, and surveyed by Pacheco in 1826.

**A**T FIRST the company tried to carry nine passengers in the Concord wagons, using an extra seat facing the driver. Until the number was reduced to six, accidents were plentiful; pioneers arrived with bandaged heads and arms in slings. Others had the "twitches" for days after the trip. Sleep was difficult. They couldn't hope to return by train. There was no train.

The station in Temescal Canyon must have been welcomed by the fagged westward-bound travellers. Here the first of the 12,000 letters were distributed, and the horses changed, giving a little relief to everyone under the shade of a huge pepper tree.

Undoubtedly the Butterfieldians stretched their cramped legs and enjoyed the venison steaks, which could be obtained for 15 cents. Soon they would not have to stare at a sign that read:

"YOU WILL BE TRAVELING THROUGH INDIAN COUNTRY. THE SAFETY OF YOUR PERSON CANNOT BE VOUCHSAFED BY ANYONE BUT GOD."

Perhaps they smoothed their hair gratefully; it was still in place. The coast was only a few miles away. Gold, possibly wealth; new country; waited in their poll.

Southern California Butterfield stations were numerous; Carrizo, "first water" after the Colorado desert crossing; Vallecito, "little valley"; Warner's; Hall's Oak Grove; Aguanga or "Swango." These were the spots where "Yank" Booth or "Pony" Farmer, famous Butterfield drivers, changed the six mustangs or four mules, branded "O.M." (for Overland Mail) for the fresh stock that waited in the stables of this efficient organization.

**BUTTERFIELD TRAIL** reminders may be seen by motorists on a week-end jaunt today, traveling by auto and modern highway along routes roughly paralleling the stage route. A plaque placed by Pomona chapter, Daughters of the American Revolution, marks an interesting point from Long Beach on the trail to the present California Junior Republic, near Chino.

The route followed Chino Creek for seven miles, crossing Rancho del Chino, with stops at the Yorba and Cota adobes. The trail ran parallel to Hwy. 71, crossing the Santa Ana River near the present site of Prado Dam and continuing toward Corona. On the road to Elsinore (Hwy. 71) south of Corona is a marker. The site of the Temescal station was 500 feet farther on; a little flower garden grows there now.

The Concords crossed over the canyon where there now is the Alberhill clay works, and followed the west side of the lake, passing through Wildomar and Murrieta to Temecula. Stages halted about every 14 miles for change of horses.

Sometimes, if the light is strong enough, you can use a filter even with ordinary snapshot film. The next time you go to the beach or a lake on a bright sunny day, notice how much stronger the light is. Dazzling reflections from the sand and water give it much greater intensity. In fact, that light is so bright that you can use a K2 without making any adjustments on your camera. Just slip on the filter, aim, and shoot.

**WITH THE CAMERA CLUBS . . .** Boys' Club Photography Group has a dark-room session slated for Tuesday, 6:30 p.m., at their clubhouse, 1585 Chestnut Ave. . . . Wednesday, 8 p.m., the Long Beach Camera Guild will hold its color competition at the Alamitos Library Auditorium, 1836 E. Third St. . . . Midway City Camera Club also meets Wednesday, 8 p.m., Fellowship Hall in Midway City. . . . Thursday the Santa Ana Camera Guild has its color competition scheduled at the Community Center, 1208 W. Eighth St.

(Continued on Page 6.)

By The Shutterbug

An old adobe wall is a surviving reminder of what was once the Overland Mail station at Temescal.

—Photo by the Author.

## Camera ANGLE

**A** FEW weeks ago, a friend of mine remarked that his snapshots never turned out like the pictures he saw in magazine ads—his skies were never as dark and natural looking and his clouds never as billowy white as those of the professional photographer. I suggested, as a solution to his problem, that he try using a filter.

Using the proper filter at the right time can do more than any other single thing I know of to give your pictures a professional touch. Let's take a K2 yellow filter, for example. Its most common use is to make sky and clouds stand out in their natural tones.

The K2 transmits all colors in equal amounts except blue, which is partially absorbed. Therefore, when you put a K2 over the lens of your camera and shoot a picture of the sky, some of the blue is absorbed by the filter. As a result, the sky in your picture is darkened, while the clouds by contrast are made more



Beautiful sky effects are easy to capture when you use filters; and it's easy to learn to use them.

striking. This is called "sky correction."

The use of a K2 filter does not present an exposure problem. On the contrary, exposure

is very simple. All you have to remember is that a K2 has a filter factor of 2: That is, you should give twice normal exposure. Since the average exposure on a bright day with ordinary snapshot film is f/11 at 1/50, it should be, with a K2 filter, f/8 at 1/50, or f/11 at 1/25. This is easily understood when you realize that the filter is absorbing some of the light; therefore, you must allow more light to reach the film.

"But suppose my camera has no settings?" I know someone is asking that question. Well, a non-adjustable camera can take a K2 if it is loaded with fast panchromatic film. What I mean is film that requires half as much light for an average exposure as ordinary roll film. Such fast film automatically takes care of the filter factor; no camera settings are necessary.

Sometimes, if the light is strong enough, you can use a filter even with ordinary snapshot film. The next time you go to the beach or a lake on a bright sunny day, notice how much stronger the light is. Dazzling reflections from the sand and water give it much greater intensity. In fact, that light is so bright that you can use a K2 without making any adjustments on your camera. Just slip on the filter, aim, and shoot.

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—Photo Courtesy of Title Insurance and Trust Co.

Driven at a gallop up to the terminal in Los Angeles, a Butterfield stage is sketched above as it rolled to a long journey's end with a verve that its jolted passengers could hardly match after a long journey.

has been renovated and a little park has been created under the mesquite trees. Carrizo, farther out in the desert is only a mud heap. A rough,

winding road to these landmarks intersects the highway to Banner and Julian.

From Carrizo the stages went to Coyote Wells, Alamo

Mocho Wells, Cook's Wells, and exhausting road ahead. Thoughts of such a journey are enough to give moderns the "starts," as Butterfield stage fatigue was called.

## Price-Tagged Sports Afield

By Bob Forbes

**E**VERY hunter and fisherman has known for years that his passion was important stuff. The boys who get out public surveys learned that just recently, however.

A national magazine's snoopers discovered that more than one out of 10 Americans choose sports of field and stream as their favorite recreation. Only the movies, reading and listening to the radio rated higher in their poll.

In California, the time given to outdoor sports and recreation is figured at twice this national average.

Sports afield get attention in the dollar language too. "Word going around these days in our capital city is that sportsmen of the nation spend more than \$4,000,000,000 a year on their pastime," Dick LaCoste, a Washington correspondent, says.

Sportsmen put cash on the barrelhead or go into hock for equipment, special clothes, travel and many other expenses. For instance, the California State Chamber of Commerce recently evaluated a single deer hunting trip at \$41.60, a fisherman's trip at \$39.66. Figures do not include the cost of rifles and rods.

California's Wildlife Conservation Board also tried to put the dollar sign on fish and game in a 1950 report. It was thought that state outdoormen bagged wild meat worth almost \$22,000,000 if sold at the market. But the Nimrods and Izzaak Walton's spent \$200,000,000 for their groceries!

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Information is then run through calculating machines and given statistical treatment. Finally a "unit value" or price tag for each game species comes out of the hopper.

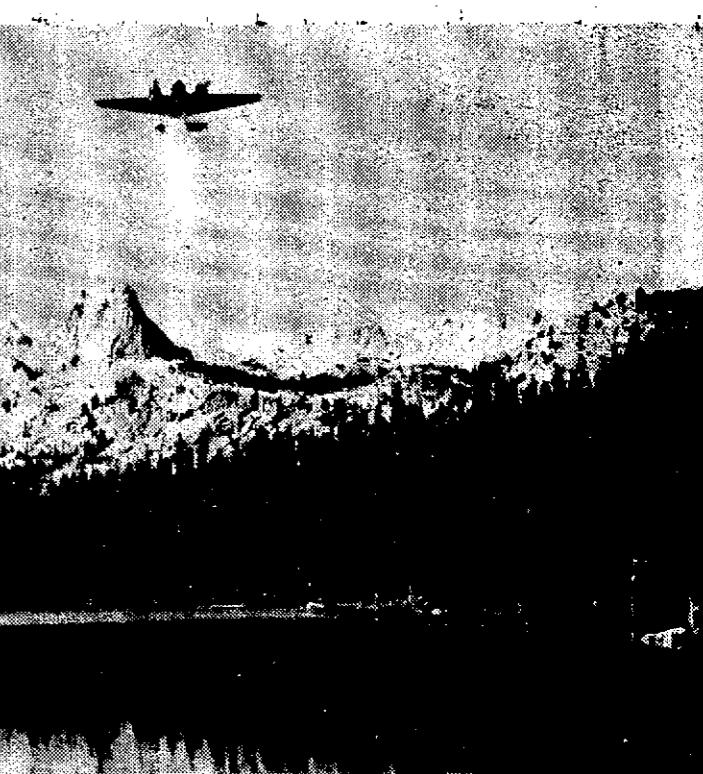
The cost label on a duck is set at \$6, while geese come to hand at twice that figure. Upland game birds run to \$5 each.

Among big game, antelope, at \$75 each, are cheapest. A bear comes as high as a deer at \$100 per animal. Elk and moose generally require the outfitting of a small expedition and so rate highest at \$200 and \$250 each, respectively.

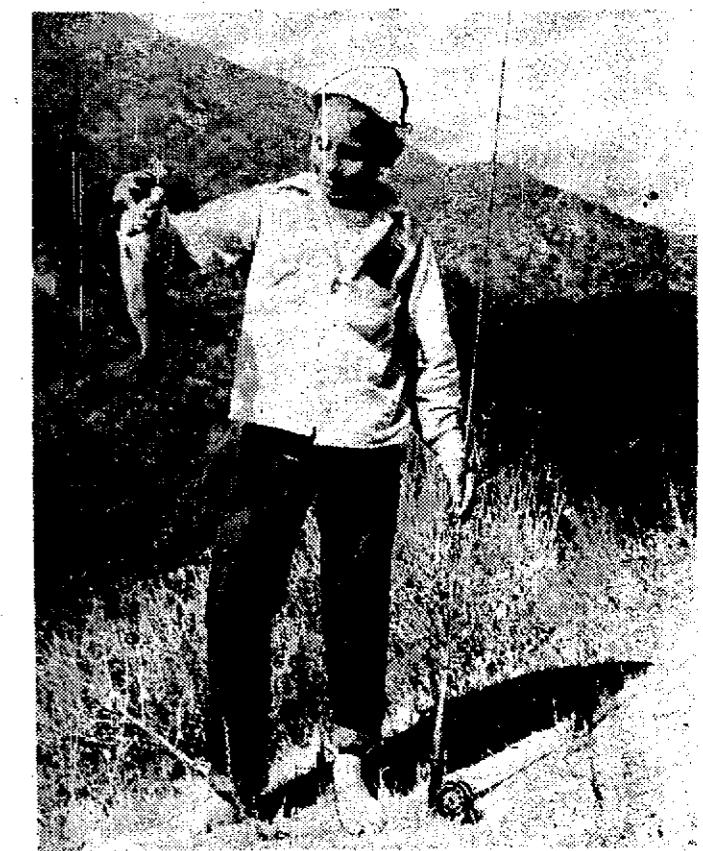
Trout vary in price tags from \$2 to \$10 a pound depending on the distance an angler travels for them.

**M**ANY creeks in the coast range of Southern California yield nice trout, particularly early in the season, but their accessibility gives the fish a "unit value" near the minimum. On the other hand, trout taken from a High Sierra lake at the end of a pack trip on horses and mules demand the \$10 per pound assessment.

How much is a trout worth? To the sportsman who packs for back, it is high; to this youth . . . you guess.



High-priced eastern brook trout are planted by this plane over Mary Lake in the High Sierra. California planted 1½ million trout in remote areas in 1950.



How much is a trout worth? To the sportsman who packs for back, it is high; to this youth . . . you guess.



Successful hunters returning to their car probably spent more than the \$5 "unit value" of River Basin estimates for their bag of upland game birds.

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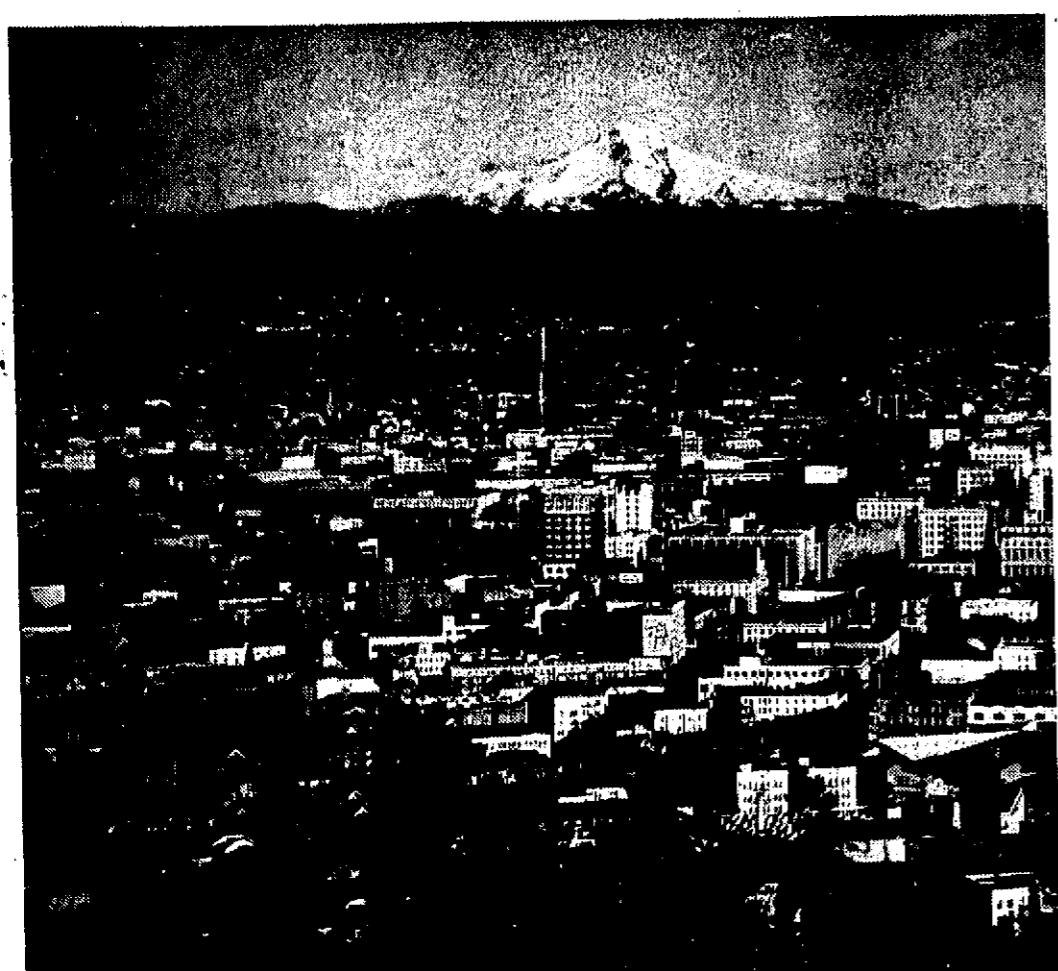
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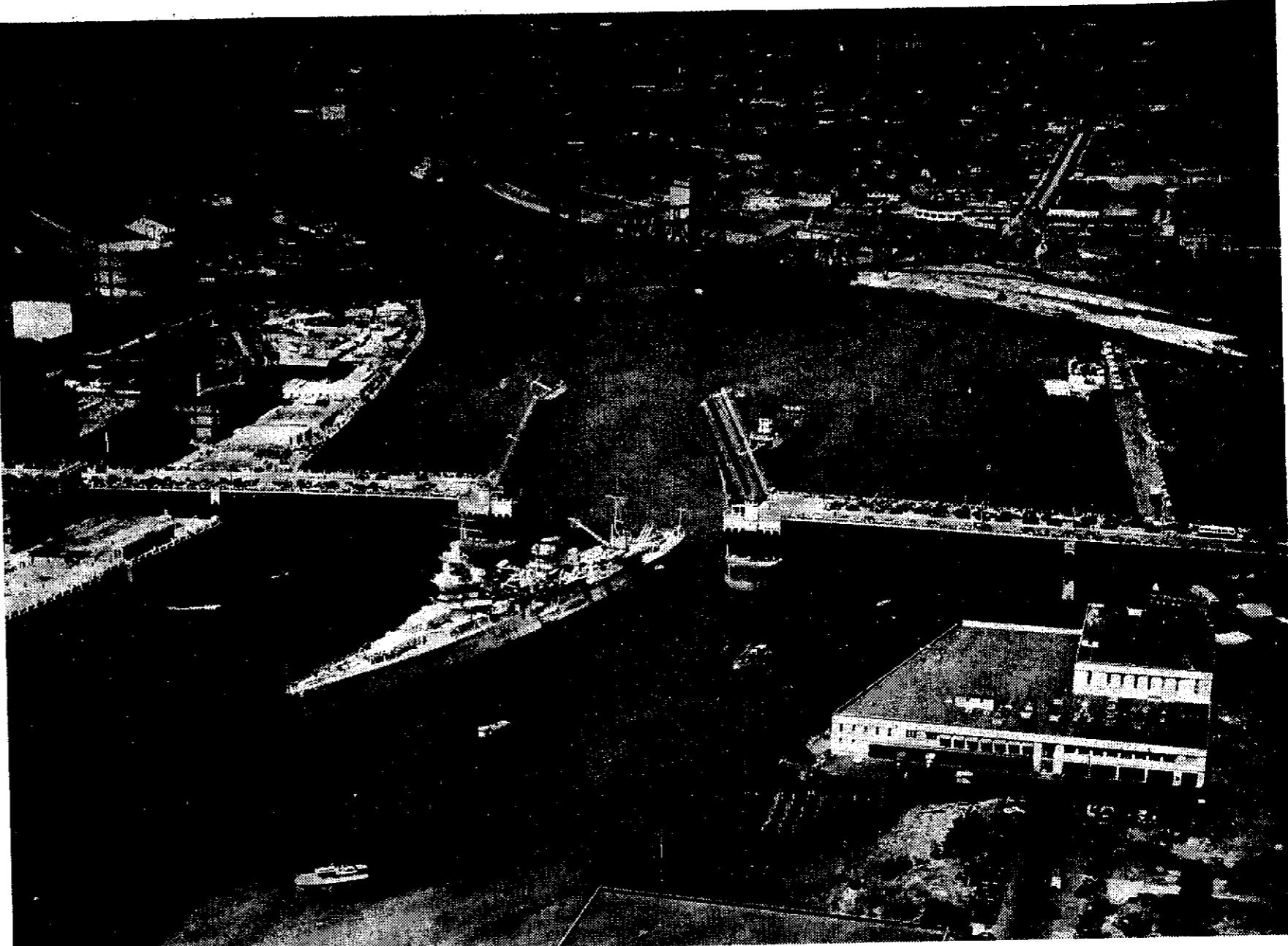
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**PACIFIC SUNDAY MAGAZINES**  
FRED TAYLOR KRAFT,  
Magazine Editor

# Portland

## Hub of Northwest Wonderland



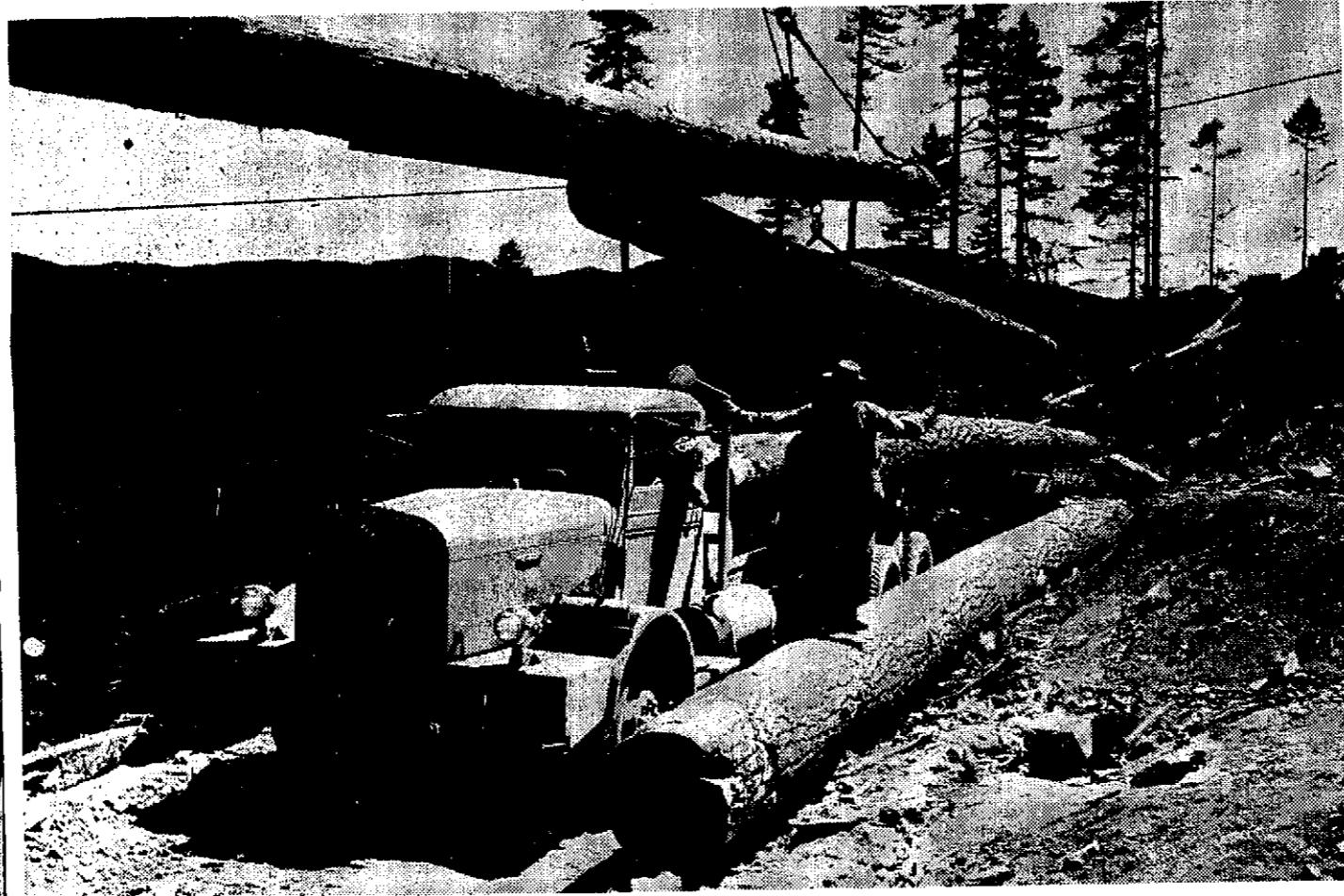
Majestic Mt. Hood is trademark for Portland, overshadowing eastern Willamette Valley. In foreground, Portland business district.



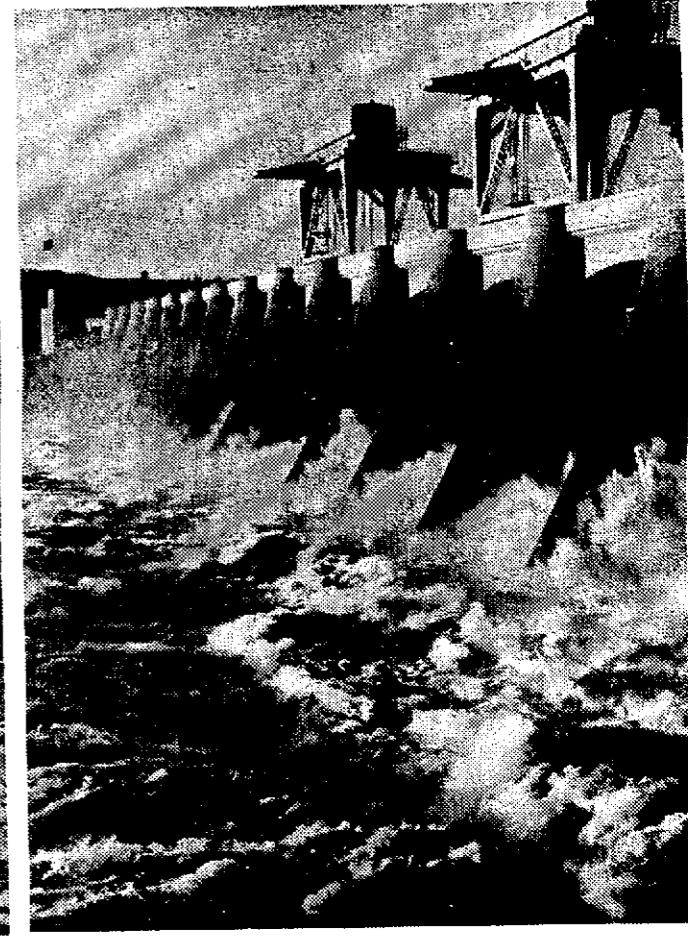
From the air, the camera catches an interesting view of Portland waterfront. A Navy cruiser, on hand for Fleet Week observance, proceeds through the spectacular Broadway, Steel and, in the foreground, Burnside bridges.



Skiing begins in November, ends in June on Mt. Hood, 55 miles east of Portland.



About 40 per cent of the nation's standing timber is still found in the Pacific Northwest, 25 per cent in Oregon. Portland is capital for nation's largest timber-producing area.



Waters of the Columbia River turn generators of power project at Bonneville Dam.



Close to a million persons gather in Portland in the first week of each June to see the Rose Festival. Here is one of gorgeous floats.

California gold discoveries gave Portland, Ore., its first great spurt as one of the world's great river ports and the distribution hub for the Pacific Northwest. Fish, wheat, flour and lumber made up the principal cargoes of supplies which were shipped to the mines. While all of these still are important commodities in the economy of Oregon, today there are more than 400 crops grown in the state. Manufacturing also has become diversified, most of the products from more than 3000 plants move through Portland. In addition, the city has become a hub of a tourist wonderland and a fisherman's and hunter's paradise. Portland is just 2 hours' drive from sandy beaches, snow-capped mountains, trout and salmon fishing streams. The drive up the Columbia River Gorge is recognized as one of the world's most outstanding scenic drives.

\* \* \*



The international Rose Test Garden in Washington Park is scene of testing of new roses from all over the world to determine values.

## Book Reviews

# 'Be My Love' Tale Set in Old Boston

By Gerald Lagard

**BE MY LOVE.** by Harriet Hindale. 276 pp. New York: Creative Age Press. \$3.50. SOLIDLY braced by the spine of history, the novelized love story of Sir Harry Frankland and Agnes Surridge carries the lusty and virile flavor of mid-18th Century Boston in a manner that is fresh and vivid and intriguing. That Frankland, collector of the Port of Boston, and the humble fisher-girl who became his ward were real people whose love affair shocked even the broad-minded Colonial gentry gives added stimulation to the tale.

One meets the passionately inclined Lady Sybil, she with the aging husband and one of the most restlessly immoral females in literature, whose charms are still not sufficient to lure Sir Harry from the young girl Agnes whose own charms are just coming in bud. Lady Sybil is cursed by a man whom she has lured into murder, and as his curse develops into reality, Agnes grows into lovely womanhood.

This is pre-Revolutionary America, when the colony and its people are beginning to look forward a new freedom, the start of it in the successful battles against the French in which Sir Harry Frankland takes a gallant part. And the characters of this novel are the people of the times, splendid, bawdy, rough, and gentle; possessed with a great love of life and its accompanying pleasures which are earthy and sensual, they live for the reader in true splendor and in fascination to the very end of a truly amazing love story.

## Immigrant Portrayed

**I SAW A CITY.** by Gilbert Raw. 316 pp. New York: E. P. Dutton & Co.

THIS is the story of Roger Williams, the man, in contrast to other tales of Williams, the religious enthusiast. The human side of the great man is portrayed with skill by the author, who doubtless has immersed himself in research to obtain facts and continuity heretofore unpublished in a work of this kind. It is all here—how Williams crossed the ocean, his troubles with the staid New Englanders, and how he sought a city in the wilderness where freedom and justice were the rulers rather than the exceptions. His opposition, hardships and straightforward attitude in dealing with the red man all are portrayed in a living, breathing style that makes an interesting story. It is a tale of ambition and persistence in the face of adversity—with ultimate success. This book sheds new light on one of the key characters of Colonial America.—T. K.

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Desmond R. Molotek California Artists 3658 Alton Street, Long Beach 2, California



# Why Oath Signing Stirred U. C. Revolt

By Jim Phelan

**THE YEAR OF THE OATH.** by George E. Stewart. In collaboration with other professors of University of California. 185 pp. New York: Doubleday & Co. \$2.

WHY would a University of California professor refuse to sign an oath that he was not a Communist?

Perhaps the first reaction of the man on the street is to say, "Well, he must be a Communist."

Like most easy answers, this is no answer at all. As Gov. Warren cogently pointed out, "Any Communist would take the oath and laugh . . . because they are taught to lie about such matters." And in the long and bitter controversy about

the U. C. loyalty oath, no one brought forth any evidence that any professor, signer or non-signer, was a member of the Communist party.

In this book, a group of professors explain why a considerable number of faculty members risked their jobs and dared the wrath of the ill-informed in opposing the oath. They acted from a variety of reasons, foremost of which was a feeling that the regents were making a dangerous grab for power and that acceptance of their demand to "sign or get out" would establish a dangerous precedent. That this stand was a matter of principle quite apart from the issue of communism is evidenced in the faculty's overwhelming vote accepting the regents' anti-Communist policy if it were embodied in the contract rather than in a special oath.

Regardless of what one thinks of the complex arguments for and against the regents and the nonsigners, the spectacle of the professorial rebellion is one that is peculiarly American.

In addition to pleading the case of the nonsigners, the book gives a calendar of the controversy and reprints a number of the key documents.

## Smiths Go on Parade

By George Serviss

**PEOPLE NAMED SMITH.** by H. Allen Smith. 265 pp. New York: Doubleday & Co. \$2.75.

**TRACE** a family tree back far enough and a horse thief will pop out somewhere, so the saying goes.

Substitute "Smith" for "horse thief" and it still goes; not that Smith and horse thief are synonymous. Anything but that, what with 7½ pages of Smiths in the Long Beach telephone book. Just an observation after closing the covers on H. Allen Smith's newest delightful dissertation in nonsense.

The author, a foremost writer of humor in America today, has had his eye on the Smiths for a long, long time, scheming to put them in a book. He's finally done it—well done. He's covered about every Smith who ever amounted to anything, not to mention a batch of 'em who haven't. There are English Smiths, Irish Smiths, Scotch Smiths, Russian Kutznetzovs (Smiths); Smiths in the arts, Smiths in the theater, Smiths in journalism, politics, crime—here a Smith, there a Smith; everywhere a Smith—to paraphrase Old MacDonald. Just about the only kind of a Smith who doesn't seem ever to have existed would be a cross-eyed, wooden-legged Japanese geisha girl riding a unicycle along Pine Ave. at 3 a. m. daylight saving time the night it snowed—named Smith.

Speaking of wooden legs, there seems to have been one omission in the chronicle Smith: Pegleg. This famous prospector of the western gold fields, like his mine, seems to be missing. However, the hour was late when this reviewer laid aside the book and his tired eyes may have overlooked Pegleg.

But Side Arm Smith was in there, and his story is worth almost the entire price of the book. In bellylaughs, that is.

## Author to Visit L. B. on Friday

Louise A. Stinett, Topanga, will visit Long Beach next Friday, Oct. 27. While here, she will autograph copies of her best-selling "White Witch Doctor," a recent selection of the Literary Guild of America, from noon to 1:30 p. m. at Buf-fums' book department.

**THE FOURTH** and last stamp of the National Capital Sesquicentennial Series will be placed on sale for the first time at Washington on Nov. 22. It will be a 3-cent purple in color.

Stamp collectors desiring first day cancellations may send addressed envelopes, not in excess of 10, to the Postmaster, Washington, D. C.

## The Week's Crime

**EXIT THIS WAY.** by M. V. Heberden. 221 pp. New York: Doubleday & Co. For the Crime Club. \$2.50.

**E**VERYBODY except Desmond Shannon, private eye, seemed bent on letting Gerelli, the gangster, "fly" in the electric chair, not so much for killing Ryan, the cop, as for past misdeeds. In fact, there was a possibility that Gerelli didn't do the job on Ryan. Shannon, hired by Gerelli to clear him of the Ryan thing, slowly stacks up the evidence, ducking out of back exits as murderous mobsters come at him from many sides. One of Gerelli's helpers is no help at all until suddenly, he cracks the case wide open.—G. S.



Henry Richter, whose 80th birthday is being celebrated by his Long Beach artist friends today, poses with one of his favorite paintings, "On a Spanish Road." Pictures by him and former pupils are being shown in Long Beach's Recreational Park Clubhouse, 5000 E. Anaheim St.

## Fiction Sheet

**THE RED TASSEL.** by David Dodge. 241 pp. New York: Random House. \$2.50.

**F**ROM the moment "The Red Tassel" opens, it has the ingredients of a good yarn—a beautiful red-head and an intrepid American sleuth starting out to investigate the mysterious sabotage of the girl's silver mine located at an altitude of 17,000 feet in the wilds of Bolivia. The story gains in stature as other elements are introduced to raise it above the level of most mystery-adventures while detracting not a whit from the fast action.

One of the strangest of the strange characters is an ancient witch doctor who plays on the superstitions of the Indian mine workers but keeps his own sense of humor. He knows the secrets that Al Colby needs to know to solve the mysteries of sabotage and murder, but Colby finds the clue in a red tassel from the ear of a llama, the beast of burden used in that thin air.

Author Dodge has drawn again upon his first-hand knowledge of South America and its people to provide good entertainment. Readers who have followed Al Colby's adventures in "Plunder in the Sun" and "The Long Escape" know how good it can be.—J. E.

**BONN OF A HUNDRED KING.** by Thomas B. Costain. 465 pp. New York: Doubleday & Co. \$5.

**I**N JUST six well-chosen scenes, Artist Pym relates the full story of Cinderella—from the time she dressed her vain step-sisters for the ball to her own wedding to the Prince, for this is one of those unique "Peepshow Books" which unfold like an accordion to delight small readers and bring generous comment from Uncle Bill and Aunt Jane.

Richter has four pictures in this exhibition, "Old Man," "Alpine Shepherd," "Study of Young Girl," and "Autumn Reflections." Other exhibitors and their pictures are Grace Miller, "Roses," "Boats" and two portraits; Ruth Osborn, portrait and still life; H. L. Rohrbough, portrait; Ann Olmsted, "Homestead"; Wilton McCoy, "Smoke Trees," "Late Afternoon"; C. R. Walline, "Evening Glow," "Snowed In"; William J. Wilson, "Harbor Sketch"; Arthur Stephens, "Red Roof"; D. P. Durham, "Twilight Glow," "Desert Mood"; Edith Cisco, "Malaga, Spain"; George Kahrs, "Palo Verde Trees"; Ivan Michael, "Windblown"; Natt Piper, "Spectrum Club Group"; Norman Olmsted, "The Brook"; E. H. Lore, "Gray Spring Day"; Freda Marshall, "New Moon"; H. R. Bragg, "Smoke Trees"; Josephine Howard, still life; Catherine M. Richter, "From Hulda's Garden."

**A CHILD'S FIRST COOK BOOK.** by Alice Lach. 96 pp. New York: Hart Pub. Co. \$1.25.

**T**HIS is another of the fast-becoming-more-and-more-popular "Happy Hour Books." Boys and girls 7 to 12 will find directions for many simple yet delicious dishes (soups, stews, various soft drinks, etc.) adeptly illustrated. This makes the book something pretty special. Parents will like it, too; it not only sets forth all the safety rules of the kitchen for children, but adds, "Wash Your Hands!"

**CHARACTERS NEVER DULL IN 'The Sign of Jonah'**

**THE SIGN OF JONAH.** by Nancy Hale. 413 pp. New York: Charles Scribner's Sons. \$3.50.

**C**ALEB CROCKER had gained wealth and spent it gaily in New York. His brother Enoch had led an austere-ordered life in an effort to improve the way of life for the southern Negro. When the story opens in 1920 Sybil, Caleb's granddaughter, is all that is left of his line. On impulse she goes to Enoch, with whom the New York branch of the family had lost contact. This unexpected visit involves the patriarch, his discontented daughter and his three grandchildren—the ruthless, lovely Hope whose destiny it is to live for Hope; the morbidly selfish Felicity and the clever, wavering Edward.

Enoch never doubted the solution of the racial problem was one of assimilation, nor did he doubt his right to manage the lives of his family. It was Hope who first defied him, and it was to Sybil and to New York that Hope led Edward and Felicity where they became social "southerners." Hope had her way socially and as a career woman and with the will-less man she married. Under less brilliant lighting Sybil continues her struggle against loneliness. Felicity, as a self-less wife, becomes ironically her sister's victim. Edward

coins epigrams, Hamlet fashion, about a world he is unable to face realistically, as Miss Hale directs her characters who, although not always psychologically sound, are still never dull.—G. L.

**Long Beach Best Sellers**

**FICTION**

1. ACROSS THE RIVER AND INTO THE TREES. by Hemingway.

2. THE ADVENTURER. by Waite.

3. THE IMPERIAL WAY. by Tamm.

4. THE WALL. by Hersey.

5. THE MEDICAL. by Robinson.

**NONFICTION**

1. LOOK YOUNGER, LIVE LONGER. by Dr. Max Gerson.

2. BEHIND THE FLYING SAUCERS. by Scully.

3. LIFE SPANS. by Hubbard.

4. NUTS IN MAY. by Skinner.

**YOUTHFUL**

1. LET'S PLAY STORE. by Jones.

2. BIG BOOK OF COWBOYS. by Jones.

3. OUR PETS. by Jones.

4. HIS NAME WAS JESUS. by Jones.

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Press-Telegram Southland Magazine

## In Art Circles

# Richter Has 80th Birthday

By Vera Williams

**HAPPY BIRTHDAY** to Henry L. Richter! This talented and versatile artist, considered the "grand old man" of Long Beach painters, becomes 80 years old today. He and a group of his former pupils, many of whom now are among the city's outstanding artists, have a "Henry Richter birthday exhibition" in Recreation Park Clubhouse.

And Mr. Richter does not know it yet, but he will be honored today at a birthday party in his Rolling Hills home. His friends of the Richter Sketch Club and Spectrum Club will spend the day with him, painting the breathtaking view of hills, cliffs and ocean, and then will have an evening party in his home.

When he was 17 years old, Mr. Richter came to the United States from Austria. He studied at what is now Chicago Art Institute, and then returned to Europe to study in Munich. He became art instructor in Western State College in Gunnison, Colo., and Drake University, Des Moines. The Richters then moved to Long Beach, where Mr. Richter taught in the adult education department and Mrs. Richter in Polytechnic High School. In 1939 they moved to Rolling Hills. Mr. Richter is charter member of the Long Beach Art Association and the Spectrum Club and is a life member of the Laguna Beach Art Association.

Mr. Richter has exhibited in Boston, Chicago, Des Moines, Denver, Colorado Springs, Los Angeles, San Francisco and Santa Barbara. His pictures hang in Ebell Clubhouse, Masonic Temple, City College, Peter Burnett and Robert Louis Stevenson Schools. He also has pictures in the Clearwater, Van Nuys and Torrance High Schools and the Narbonne High School of Lomita.

Richter has four pictures in this exhibition, "Old Man," "Alpine Shepherd," "Study of Young Girl," and "Autumn Reflections." Other exhibitors and their pictures are Grace Miller, "Roses," "Boats" and two portraits; Ruth Osborn, portrait and still life; H. L. Rohrbough, portrait; Ann Olmsted, "Smoke Trees," "Late Afternoon"; C. R. Walline, "Evening Glow," "Snowed In"; William J. Wilson, "Harbor Sketch"; Arthur Stephens, "Red Roof"; D. P. Durham, "Twilight Glow," "Desert Mood"; Edith Cisco, "Malaga, Spain"; George Kahrs, "Palo Verde Trees"; Ivan Michael, "Windblown"; Natt Piper, "Spectrum Club Group"; Norman Olmsted, "The Brook"; E. H. Lore, "Gray Spring Day"; Freda Marshall, "New Moon"; H. R. Bragg, "Smoke Trees"; Josephine Howard, still life; Catherine M. Richter, "From Hulda's Garden."

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# Modern Cowboy 'Betrayed' by Phoney Westerns

## Documentary-type Range Movie Due

By Jack Quigg

**H**OLLYWOOD, Oct. 21. (AP) The modern cowboy feels that motion pictures have betrayed him. This comes from Dave Dorot, a novelist turned screenwriter who made a four-year study of the habits and opinions of the "reticent, modest but proud" men who work the range.

Dorot recently lived with riders at two rodeos—a big one at New York's Madison Square Garden and another at Roswell, N. M. He returned with a bundle of notes and tape recordings of cowboy conversation which are raw material for a "documentary-type film you can watch without finding fault."

"The real cowboy winces at the gunplay and heroics of western pictures," Dorot said. "Western stars are their favorite objects of ridicule. They don't expect much of actors

## Lady Stars Gain Height

**H**OLLYWOOD, Oct. 21. America's young women are getting taller, and their growth is reflected in the height of today's new movie personalities. Twenty years ago feminine screen stars averaged 5 feet, 1 inch in height. Today's film starlets average 5 feet, 5 inches.

Before the second half of the 20th Century becomes history screen actresses will tower over 6 feet in height. But their sisters off the screen will be growing with them, so their height will be accepted as a matter of course.

"Such early day film stars as Clara Bow, Gloria Swanson, Pola Negri, Theda Bara, Jean Harlow, the Gish girls, Mary Pickford, and later, Claudette Colbert, Bette Davis and Norma Shearer barely topped 5 feet." Orry Kelly, veteran Hollywood costume designer points out.

"At a studio such as Universal-International where the accent is on development of new stars, today's young college women being signed are giantesses by comparison. "The latest starlet signed, for instance, is a natural blue-eyed blonde named Joyce Holden who stands 5 feet, 7 inches and is all grace and poise. Other recently signed young actresses include Peggy Dow, 5 feet 6; and Peggie Castle and Lucille Barkley, 5 feet 5½.

Miss Holden, using her height as well as every other natural advantage possessed by her, has attracted plenty of attention at the studio. So much, in fact, that she was given the feminine comedy role opposite Jimmy Durante in "The Milkman," in which Donald O'Connor is also starred.

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## Everyone Likes a Kiss, Even in Far-Off Japan

By Gene Handmaker

**H**OLLYWOOD, Oct. 21. (AP) Whether it's kissing or talking about raising kids, folks are the same everywhere. So reports Florence Marly, the beautifully sharp-featured Czech. After picture-making in five lands—France, Argentina, Czechoslovakia, the U. S. and Japan—she says:

"I find out there is no other difference in the world than just a man and a woman. There should be no other problems. People have the same concerns. Every girl wants to get married, every boy to find the right girl."

The glamorous red-head has just returned from making "Tokyo File 212," described as the first dramatic movie ever filmed in Japan by American producers. Japan itself now produces 250 pictures a year, Florence reported. And Nip press-agents evidently are as sharp as Hollywood's. They asked Florence to instruct some Japanese movie actors in the art of screen kissing.

The Japanese know all about kissing in private, she explained. But they have always forbidden it on the screen, even excising kiss scenes from the Hollywood product. But now movie smooching has won approval along with other GI-spread American ideas since the occupation.

Five Japanese male stars and their Hollywood instructress assembled in a Tokyo hotel. Four



Hedy Lamarr makes her debut as a western heroine in Paramount's "Copper Canyon." Technicolor outdoor drama. The glamorous star, one of Hollywood's most beautiful women, plays Lisa Roselle, a New Orleans adventuress who migrates west and becomes involved in a bitter dispute between a group of Northerners led by Macdonald Carey and a small, roving band of Southern Civil War veterans led by Ray Miland.

## Record Album

By David C. Whitney

**E**LLIOT LAWRENCE'S publicity men claim he was playing the piano at the age of 2, before he could read music, and that he was composing and arranging music before leaving grade school. That perhaps accounts for the fact he has become a top-flight band leader at the age of 25.

In new Decca album, "College Prom," Lawrence and his orchestra show why his band is one of the most preferred by college groups for dance dates. His music sticks to the tune with a dance beat, rather than wandering away in stylistic flights of fancy that leave those on the dance floor with a rhythm to follow.

Ken Wilson at the organ and Bill Green at the piano have teamed up for a set of peppy tunes for Columbia, "Mood And Melody." The standards in the album include: "When I Grow Too Old to Dream," "I'll Get By," "The Blue Serenade," "Orchids in the Moonlight," "My Beautiful Lady," "Sibony," "If You Were the Only Girl," and "Favanne."

"Polka Party" with the Tavern Polka Band, an RCA Victor album, is exactly what you would expect. It is a set of bouncy polkas topped with such numbers as "Hoop-Dee-Doo," "Beer Barrel Polka" and "There Is a Tavern in the Town."

Good new singles:

## More Than Magic

**H**OLLYWOOD, Oct. 21. Although it only lasts a few minutes on the screen, the courtroom sequence in 20th Century-Fox's comedy about a friendly old counterfeiter, "Mister 880," requires four full days before the cameras.

At that the sequence was filmed in a day less than estimated by Director Edmund Goulding. Edmund Gwenn, who enjoys the title role, as well as his costars, Burl Lancaster and Dorothy McGuire, and some 40 other actors appear in the courtroom while Gwenn fights for justice. It is more than magic that achieves the magic entertainment provided by movies.

## Low Necklines Distract; Director Outlaws 'em

By Patricia Clary

**H**OLLYWOOD, Oct. 21. (UP) There'll be no more low-cut gowns in one movie director's pictures. He wants the audience—and the leading man—to pay attention to the story.

Director George Wagner firmly ordered Patricia Neal to cover up that plunging neckline. As long as he was directing her, he said, he wanted folks to see her face.

"The leading man has plenty to think about, such as camera angles and dialogue and characterization, when he's in

a love scene without being distracted by a revealing gown.

"And not only does a plunging neckline keep a male star from doing his best work, it keeps the audience from realizing that he's in the scene at all. The neckline steals all the scenes."

Miss Neal has distracted such screen heroes as Gary Cooper, Ronald Reagan, Richard Todd and John Garfield, but Wagner is protecting John Wayne, her co-star in Warners' "Operation Pacific." Hereout, Wagner said, she'll have to find something else to wear.

"I'll admit that decolletage is so popular now, and has been popular in so many historical periods, that Pat may have trouble finding gowns that are cut high," Wagner said. "But we're asking her to do her best."

## Busiest Woman

**H**OLLYWOOD, Oct. 21. Perhaps the busiest woman in Hollywood is Joan Bennett, star of "For Heaven's Sake" and wife of Producer Walter Wanger. She works with her husband on almost every film he makes, helping with everything from story to casting.

She has her own producing company, too, Diana Productions. Joan is also an actress in much demand. She accepts two roles a year, and picks her parts carefully. Her newest role is in the new Clifton Webb comedy, 20th Century-Fox's "For Heaven's Sake," in which she is the actress wife of Robert Cummings. Ironically, this woman who has so successfully combined several careers with repeated motherhood plays an actress who "hasn't time" to have a baby!



## Living Theater

## 'Black Chiffon' Has World of Suspense

By Jack Gaver

**T**HE ADMIRABLE British knack for writing and acting plays of suspense has been demonstrated again in "Black Chiffon," which has come to Broadway. Lesley Storm has turned out an effective script and it is played in perfect fashion by a cast headed by Flora Robson, one of the great emotional actresses of our time.

John Wildberg has presented this play at the Forty-eighth Street Theater. It has been directed with a sensitive touch by Charles Hickman.

Miss Robson plays a London matron of substantial family who suddenly finds herself arrested as a shoplifter. She has taken a black chiffon night gown, something she never would be likely to wear and for which she easily could have afforded to pay. She has no past of kleptomania.

In trying to keep her from fine or imprisonment, her astounded husband calls in a psychiatrist to help form the defense. His deductions are based on the mother's love for her son, who is about to be married, and on a life-long animosity between son and father. The result is the sort of thing that shouldn't be revealed in a review.

Anthony Ireland as the psychiatrist and Raymond Huntley as the husband are superb.

It is talky and there isn't much action, but all of the elements have been combined in impeccable fashion to form an engrossing play.

"Season in the Sun" is a comedy by a drama critic, W. G. Gibbs of the New Yorker magazine. It manages to be a funny show without any merit whatever as an example of good dramaturgy. It is filled with the sort of situation clichés that Gibbs often has blasted in other plays.

However, it is fun, thanks to some of Gibbs' dialogue and especially to the inventive direction of Burgess Meredith and the sure touch of an expert cast. A feeling persists that it may be a bit special—that New Yorkers knowing Broadway, cafe society and literature and the denizens of same may get a boot out of it that the ordinary playgoer will not.

**L**ONDON'S noted D'Oyly Carte Opera Company, the "official" delineator of the Gilbert & Sullivan operas, opened a long tour in New Haven, Conn., last week. The troupe will wind up its visit with

a four-week stand on Broadway beginning next March 12.

## Our Ladies Pampered?

**H**OLLYWOOD, Oct. 21. (AP) Dan O'Herrin is one visitor who wasn't swept off his feet by Hollywood's beauties.

The actor, brought here from Dublin for a film role, was asked what he thought of American women. He was impressed, it seemed, but the wrong way.

"To her detriment," O'Herrin said, "the American woman has been put on a pedestal, pampered beyond belief and granted every privilege that once belonged to men."

"Women here have so much of everything that they have become satiated and dissatisfied. They should take a lesson from the women of Ireland, who have only about 10 per cent of the material things and about half the privileges. Irish girls find complete contentment in home, husband and children."

"It's not religion alone that keeps the divorce rate low in Ireland. The women are less ambitious and are rarely career-minded. They're happy to be just wives and mothers."

## Never Late

Robert Mitchum prides himself on never being late for a camera call. One day the first scene for "Macao" required him to walk through a drenching rain. In the next shot he was supposed to be dry and well groomed. The call came before Mitchum finished dressing. Clad only in shirt, tie, shorts and one sock, he came running. "Shoot me from the waist up," he said, "I'm ready."

## Fairbanks Jr. Clicks in Exciting Chase Film

**H**OLLYWOOD, Oct. 21. (AP) Douglas Fairbanks Jr., whose postwar Hollywood movies were fairly dull, has gone abroad and starred in a dandy, "State Secret" is a first-rate chase melodrama with Doug pursued by state police bent on killing him.

The state is a modern but mythical "Vosnia," ruthlessly bossed by a dictator and his gang. A distinguished American surgeon (Fairbanks) visits the country and performs an operation. In surgery, he learns that the patient is the dictator.

Fairbanks' flight takes him through streets and into a music hall. He fast-talks the star (England's Glynn Johns) into helping him. A money-smuggler, well played by Herbert Lom, aids their flight by river boat and mountain cable car. Even in the exciting mountain-climbing scenes, Doug doesn't emulate his late father with heroic gymnastics, as he did so persistently here.

The picture is a good change of pace for Fairbanks. In "Sinbad the Sailor" he was a fantastic adventurer. "The Exile" and "The Fighting O'Flynn" put him through other athletic and hard-to-believe exploits. "That Lady in Ermine," with Betty Grable, was a costume spectacle. More subdued and less supermanly in "State Secret," Doug is a hero who really gets our sympathy.—G. H.



It's an Antique

# Cranberry Wine Glass



Cranberry wine glass has clear pressed glass base with a red etched bowl.

By Mary Lou Zehms

**A**S EARLY AS 1820 there were more than 40 glass houses in operation in the United States, and in the following two decades 68 new factories went into operation. They were located in Vermont, Massachusetts, New Jersey, Maryland, Pennsylvania, New York, West Virginia and Ohio.

Of the thousands and thousands of items made, it is almost an impossibility to place each individual article now on the market as antiques, into a specific category or tell from what factory it came. However, enough general information is available to at least locate the glass house geographically.

Although most of the glass made during the 19th Century was clear, a great many of the factories specialized in "fine" artificially colored glass. An example is the wine glass, illustrated here, with clear pressed glass base and etched red bowl (referred to as cranberry glass). It is from a collection of the Alex Saffley's of 825 Melino Ave.

The skill of American craftsmen then, as now, has made it possible for everyone to own hand-blown or hand-pressed glassware. Owning it is one of the pleasures of homemaking. Stemware, which includes any glass with a bowl, stem and base, is always in good taste. In browsing through the antique shops in the Southland, it is interesting to note the excellent condition of early American glass, and the complete sets of six that are obtainable.

Thin blown stemware is formed by blowing molten

## Decor 'First'

**C**OLORED is the first element to consider when decorating a room, according to top-flight authorities.

They say that the easiest way for an amateur to plan her room is to choose a fabric with colors and pattern that appeal to her and to build her room scheme around the fabric.

The three main ideas of the room are the walls, carpeting, and draperies, and two of these three areas should blend for balance, while the third area should be a contrasting color. The basic color should be picked up and repeated in one of the major upholstered pieces, such as the sofa or a pair of twin chairs.

All colors fall into two classifications—warm or cool. The cool colors, which include blues and greens, lend a feeling of restfulness while the warm colors, such as red in all shades, orange, gold and deep purple, are emotionally stimulating. Both warm and cool colors should be combined in a room, but it is a matter of individual taste as to which shall predominate in the color scheme.



"You wouldn't dare!"

glass with a blow-pipe. The finest blown glassware is crystal, which contains lead for strength and clarity. The second type of handmade glass, which you will find on antique

store shelves, is pressed glassware, shaped in a metal mold. In hand-cut glass, the design is made by holding a piece against a revolving wheel to cut the pattern. Indentations in

the glass are deeper and the pattern usually simpler than in etched glass, where the design is made by dipping the ware into an acid bath which traces a pattern on the glass except where it is protected by a wax coating.

Colored glass, as made in early American glass houses, is usually simple with few decorations. Good glass has a permanent polish which results from repeated fire polishings.

Rap the bowl of a piece of stemware with your fingers. If it is a fine hand-blown piece, it will ring with a clear musical tone.

**G**OOD quality pressed glass contains lime to give it toughness which causes it to give out a muffled tone when you tap it. Any good glass will show sparkling clear against a white background, while inferior glass often has a greenish

or bluish tinge. When selecting early American glassware, choose a style appropriate to your dining room furnishings and your own way of life. Remember, if you want a handsome table, your appointments should be compatible.

In an 18th Century dining room, etched or frosted glass with delicate designs is lovely. For formal service, use tall tumblers (many excellent Sandwich models are available) or medium-stemmed goblets are practical and in good taste. Early American interiors call for pressed glass, milk glass or colored glass. Modern interiors require glassware in simple shapes, without decoration.

These are just a few hints that may help you the next time you visit your favorite antique shop to choose glassware.

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# Sale!

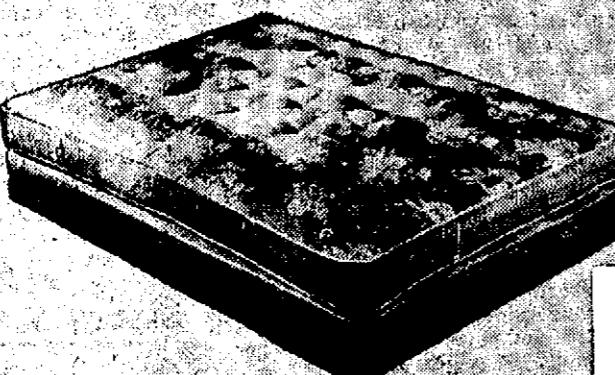
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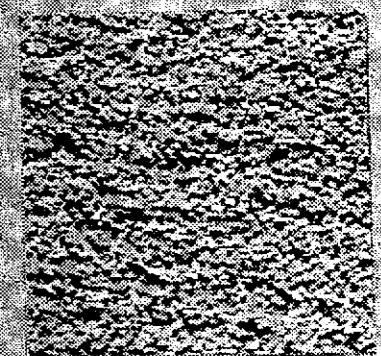
Incorporating mattresses and box springs. Unconditionally guaranteed for 5 years. Reg. \$79 59.50



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Luxurious 9 foot sofa at left, or 2 piece, four cushion sectional above, both covered in long, soft pile in your choice of color. Coil spring construction. Reg. 249.50 189.50

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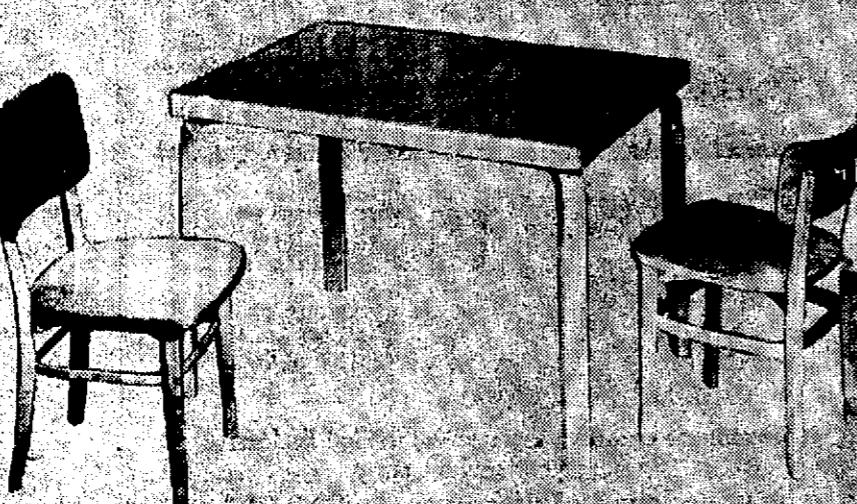


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# Charming and Practical



—Photos by Elden L. Fitzgerald

Separate from the main portion of the house, the rumpus room (above) of the George W. Baileys' home serves in double capacity as a guest accommodation.

**M**R. AND MRS. GEORGE W. BAILEY started out to build a garage and ended with a charming house and garden. Because of the humble origin of this house its styling is unusual but the two occupants find it extremely comfortable and practical.

Built in Compton at 7022 E. San Mateo St., the house consists of two separate buildings. The main portion is made up of two rooms, kitchen—dining corner and bed alcove-sitting room. Connected to the main building by an L-shaped terrace and roof overhang is the rumpus room where the Baileys find entertaining fun. Half baths are built into both buildings.

The L-shaped arrangement of the buildings permits the greatest enjoyment of the garden which is enclosed by a high metal fence partially covered by trailing roses. Terraces also built in L-shape to follow the lines of the house are shielded by roof overhangs and lattices. A wall of glass in the rumpus room and a large picture window in the sitting room provide these rooms with views of the garden.

In the rumpus room, a snack bar provides an excellent arrangement for serving buffet style especially since it is a short distance from the kitchen. A table can be set up on the terrace for serving during pleasant weather. For ordinary meals Mrs. Bailey sets the table in the dining corner of the kitchen.

**T**HE RUMPS room is well suited to entertaining. A wall of glass looks out on the terrace and garden and a door opens directly on the terrace. Draperies are hung on a traverse track to provide privacy at night. A stone fireplace has a raised hearth. Comfortable furniture is grouped for enjoying television programs.

Knotty pine walls are finished in a subdued tone for a pleasing background color. The floor is of asphalt tile. To provide more daylight a fluted glass window was set in the west wall. An egg crate grill on this window provides niches for bric-a-brac.

The rumpus room doubles as a guest house, since the couch can be converted into a bed. The rooms are served by a half bath. Mrs. Bailey likes to work in the garden, and appreciates the minimum of housework required in a house designed in this manner.

One would never dream that the main portion of this house was intended to be a garage. A small bay-window set in a brick wall and trimmed with trailing ivy is visible from the street. A paved area leads to the terrace, partially hidden by vine-trimmed lattices. Plaster exterior walls are painted a pleasing shade of grayed-down blue. Window and door trim is white.

In the combination sitting room-bedroom the bed alcove can be shut off from the sitting room by pulling a drapery across the wide aperture (above). Note repeat of paper pattern.

A LACE and organdy spread and matching dressing table skirt add considerable charm to the bed alcove. The dressing table is built under the bay-window and an antique mirror stands on its top.

By Althea Flint



Brick, glass and ivy contribute to the charm of the practical home built by Mr. and Mrs. Bailey. House is built to make the most of attractive garden.

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A bed alcove in the Bailey home can be shut off from the sitting room by pulling a drapery across the wide aperture (above). Note repeat of paper pattern.

## Decorating Topics

By Edgar  
Harrison Wileman

**SO YOU** need a color scheme for your new living room and you wish to know how to choose it?

The rules are so simple that your task is made easy by learning them.

First of all you should decide to use your own favorite color liberally. In certain living rooms it might be the predominating color, in others it might be better to use less of it. For example, let us suppose that you like blue and that the living room is one that will get a great amount of sunshine; in this case you could start with a blue rug and have a lighter blue on the walls. If, however, the room faces the north, or will receive very little sunshine in the afternoon when the room is most likely to be used, then it would be best to avoid blue in such large areas and limit it to draperies and some pieces of upholstered furniture. Once this favorite basic color has been decided upon, your next step is to choose a drapery or upholstery fabric that has this color in it to-

gether with other colors and then use some of these different colors for all the other articles that are to be chosen for the room.

This "key" to the color scheme might be a wallpaper,

if one is to be used, or even a picture, the main thing to bear in mind is that color schemes should be planned from a practical viewpoint and not worked out from the fashion angle alone.

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# Really and Building

Everett Purcell, Editor

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ENGINEERS of the city building department are checking plans for the new

Bank of Belmont Shore at 5354 E. Second St. prior to issuance of a building permit.

Designed by Francis H. Gentry, A. I. A., the structure will be built by J. E. Haddock, Ltd., contractors.

California mission architecture was chosen by the bank officials. It will be executed in reinforced concrete and concrete block, topped by a mission tile roof.

A feature of the floor plan will be the staggered arrangement of tellers' cages. Officers' desks are across the lobby from the tellers' section.

At the rear of the main floor will be an escrow department, with offices, consultation rooms and reception room.

**50,000 See  
Barber Unit**

MORE than 50,000 persons have toured the Barker Bros. furnished model home at Bellflower Blvd. and Mezzanine St. in University District in the three months since it was opened, according to a spokesman for Walker & Lee, Inc., Realtors, sales agents for the district.

The residence displays Barker's new "California House" line of Philippine mahogany furniture. It was styled for the indoor-outdoor living characteristics of houses in the district. Living rooms with window walls opening onto enclosed patios are featured in the floor plans.

Walker & Lee officials said it has been reported by Floyd Hickman, manager of the Long Beach Barker Bros. store, that the University District model has been one of the most successful ever furnished by the company in this price classification.

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Lakewood Park remains a no-down-payment GI home development until further notice, it was announced last week. The \$250,000,000 planned community features homes like the one sketched here.

## Early Move-in Scheduled at New Carson Gardens

CONSTRUCTION schedules in the new 1440-unit Carson Gardens section of Lakewood Park will permit occupancy after the close of escrow, it was announced yesterday by company officials.

Because of many inquiries received at the sales office on the effect of credit restrictions, the corporation also issued a statement that no-down-payment terms to veterans, with monthly payments beginning at \$44 are still effective on all current offerings.

Following the formal opening of the new group last Sunday, company officials said the decorative schemes and general styling of the Carson Gardens were very well received by the throngs who visited the three furnished models at Carson St. and Woodruff Ave.

The May Co. decorated one of the models in Modern, one in 18th Century and the third in Early Californian styles. Deep decorator colors highlight both interior and exterior treatment of the dwellings in the new district.

Carson Gardens is located conveniently to the 154-acre Lakewood Center, where construction of the May Company's huge store was begun last week.

The main shopping center, which will be augmented by eight local business centers throughout the 3200-acre development, will include all types of business and professional offices to make the \$250,000,000 planned community self-contained.

To accommodate the crowds of visitors to Carson Gardens, a branch sales office has been opened at Woodruff and Carson to augment the Lakewood Park main sales office at the

Lakewood Park Tower, 5327 Lakewood Boulevard.

From downtown Long Beach Lakewood Park is reached by driving north on Atlantic Ave. to Carson St., turning right to Lakewood Blvd., and left on Lakewood one mile to the tower, one block this side of

South St., where model homes are open every day to 10 p. m.

Three Carson Gardens models and the branch sales office may be reached by continuing east on Carson street about one mile beyond Lakewood Blvd. to the branch sales office at Woodruff Ave.

## Public Works Seen as Buffer

CALIFORNIA'S "urgent long-term need for community facilities should prevent a serious unemployment problem, despite collapse of the housing boom," M. C. Houser, secretary-manager of the Builders Exchange of Long Beach, declared yesterday.

"One of the most vital and controversial issues to come before the 1951 session of Legislature will be the state's new

public works program," Houser said. "Construction men are especially concerned now with seeing a public works program passed which will be adequate to take up the slack in employment caused by credit cuts and anticipated controls over home building."

Houser announced that the industry stand on public works is the first item on the agenda for a special meeting of spokesmen for all segments of the construction business in Sacramento Monday under the auspices of the State Builders Exchange Legislative Council.

In addition to promoting long-range planning for stability of California's second largest industry, the cross-section construction group will press for safeguards to keep control, planning and building at the local level, and to require that the work go through private channels, in any public works program introduced when the State Legislature meets next January, Houser said.

## Marovich Plans Ten Jobs Totaling \$450,000

J. MAROVICH, builder, who recently completed the 232-unit Lakewood Crest development, announced yesterday that within the next 30 days his company will launch a \$450,000 program involving eight residences in Bixby Knolls, a 20-unit apartment house and a medical building.

The Bixby Knolls homes will be individually designed. One is to be on Cerritos Ave., four on California Ave. and three on Cartagena St. Marovich has built about a dozen more in the Knolls. Gross valuation will be about \$250,000.

The apartment house, expected to amount to \$125,000, will rise at the northwest corner of E. Carson St. and Orange Ave.

Leasing of the medical building, an \$80,000 structure to be built at 3714 Atlantic Ave., is nearly complete.

Lakewood Crest, of which Moore Realty was the sales agent, is the second large development of the company in the past few years. The first was the 250-unit Southern Homes at Lakewood Blvd. and Willow St.

The homes will be constructed for recent lot buyers, and by merchant-builders who will place several homes upon the market.

Westfield is south of Pacific Coast Hwy. on Palos Verdes Dr., west of Crenshaw Blvd.

Denbo reported that the fully improved half-acre and bigger lots are priced from \$1500 and up.

tectural styles based on 18 floor plans. Not more than two homes in any block will be alike, the company announced.

Other features are brick fireplaces, stall showers, two baths in all three-bedroom houses, Pullman cabinet sink, built-in plastic-upholstered breakfast nook, electric bathroom heaters and inlaid linoleum in kitchen and bath. Three-bedroom homes will have double garages. Two-bedroom units will be equipped with a garage and a half.

Prices will range from \$10,400 to \$12,500. Because financing arrangements were instituted through the Veterans Administration prior to adoption of the latest credit regulations effective Oct. 12, the entire Aldon program is reported to be eligible for veterans' purchase terms of 5 per cent down and 30-year loans at 4 per cent interest.

An 8½-acre plot at the southeast corner of Spring St. and Palo Verde Ave. has been set aside for a shopping center. School and park areas also have been reserved.

The Downey share of the \$20,000,000 building program will be launched about Dec. 15, when construction operations are set to get under way on 237 three-bedroom homes in Briarcliff Estates. Prices will begin at approximately \$13,000, with buyers choosing from 18 different architectural styles, based on six varied floor plans. The Briarcliff Estates property, at present a mature orange grove, is being subdivided so as to preserve the maximum number of full-bearing trees on each site.

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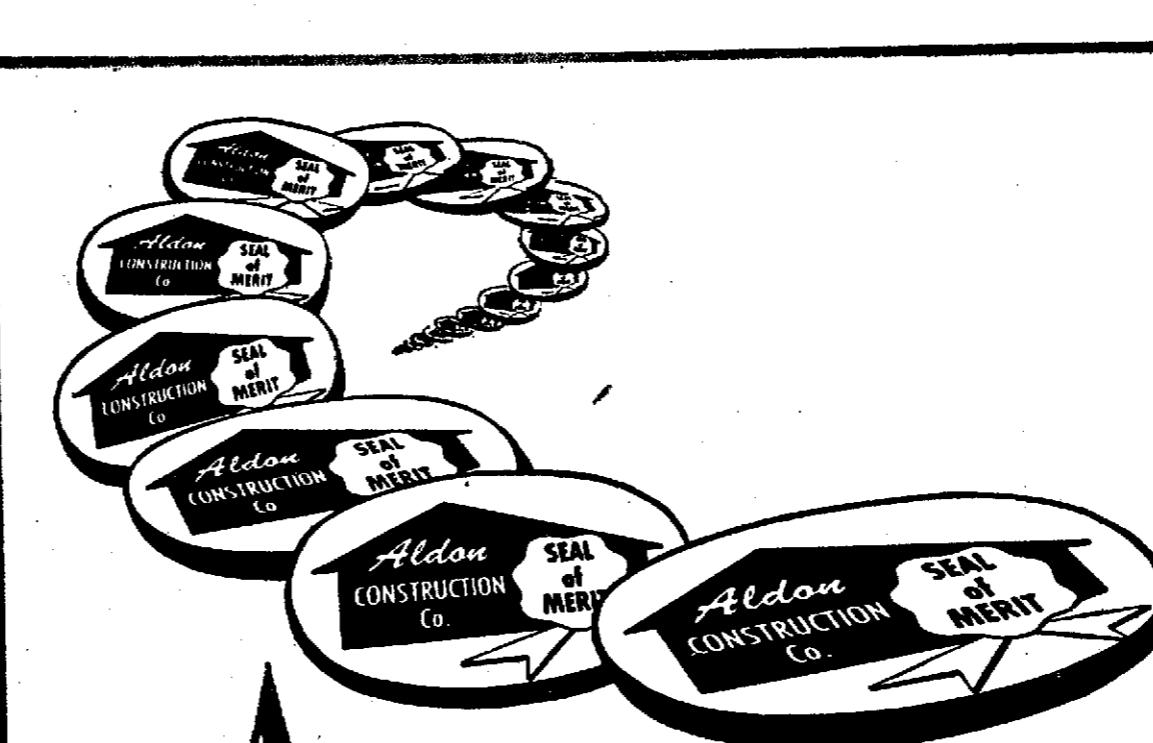
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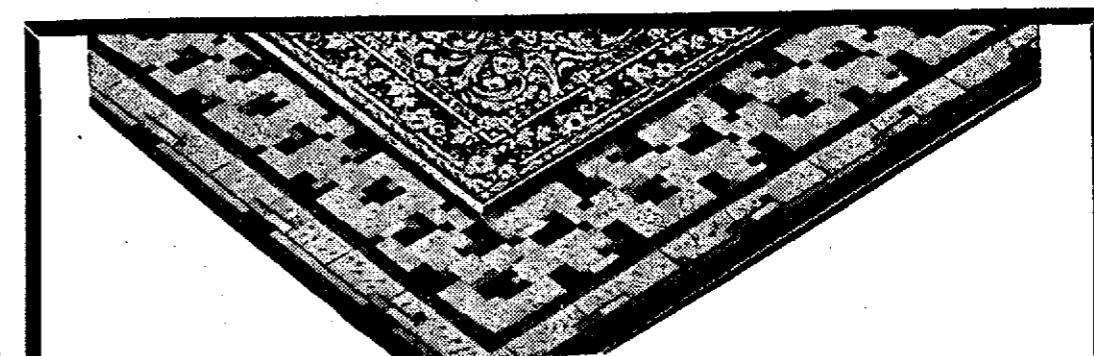
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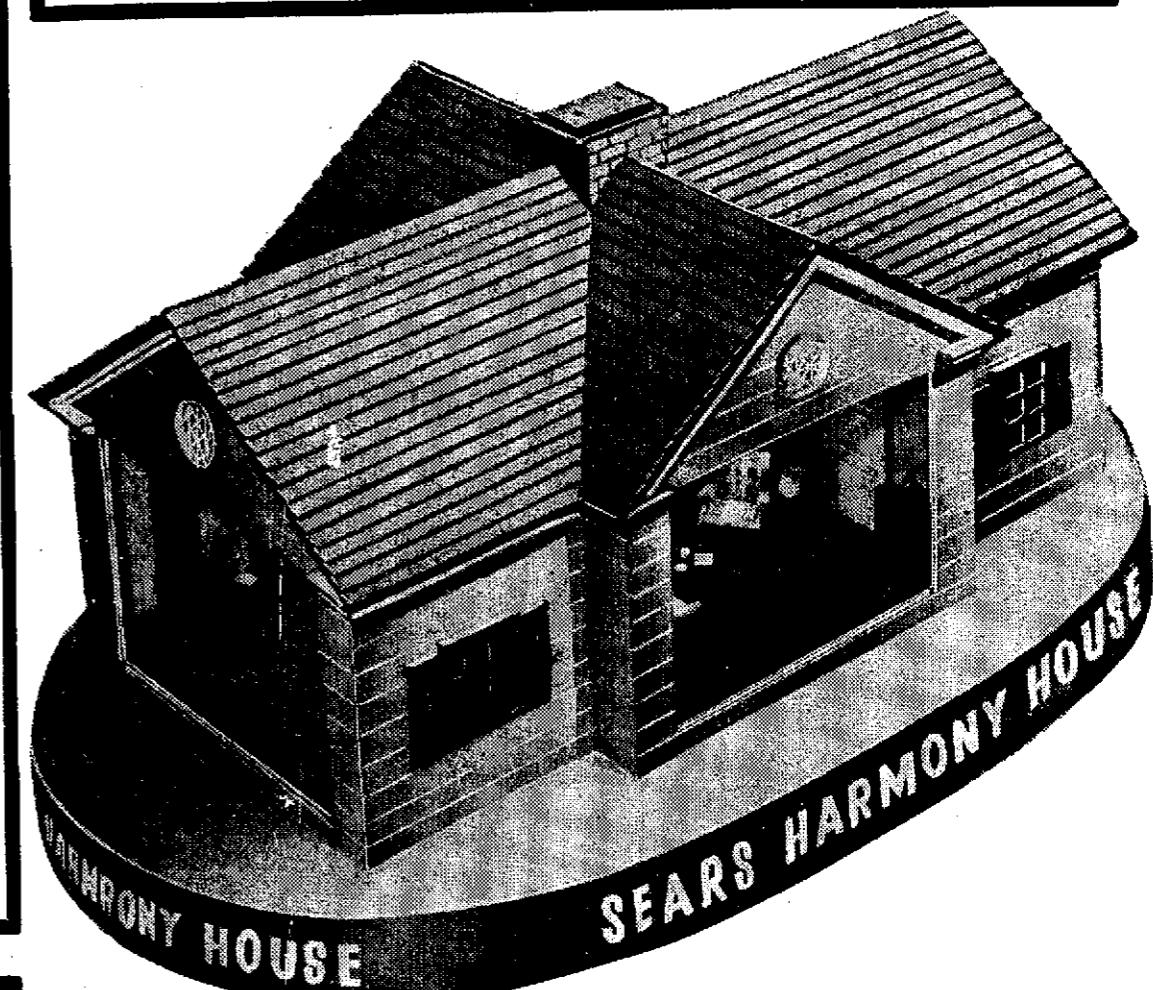


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